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Editorial

LATIN AND GREEK IN EDUCATION

Under this caption members of the faculty of the University of Colorado have contributed to Vol. XIV, No. 9, of the *University of Colorado Bulletin*, a series of papers of remarkable interest. These papers are eight in number and their interest, great as this is from their own merit, is immensely enhanced by the fact that not one is written by a man professionally connected with the classics whose educational value they are lauding. After an introductory notice by Dr. George Norlin, professor of Greek, the eight papers are as follows:

“The Value of the Study of Latin and Greek,” by Lawrence W. Cole, Ph.D., director of the School of Social and Home Service, professor of Psychology; “The Classics as a Training for the Scientist,” by John B. Ekeley, Ph.D., Sc.D., professor of Chemistry; “The Open Door,” by J. Raymond Brackett, Ph.D., dean of the Graduate School, professor of English and Comparative Literature; “Classics in Engineering Education,” by Milo S. Ketchum, C.E., dean of the College of Engineering, professor of Civil Engineering; “The Value of Greek and Latin for the Student of Law,” by John D. Fleming, B.A., LL.B., LL.D., dean of the School of Law, professor of Law; “The Study of Greek,” by M. F. Libby, Ph.D., professor of Philosophy; “The Practical Value of the Classics, Especially for Students of Biology,” by Francis Ramaley, Ph.D., professor of Biology; “The Office of the Classics in Education,” by Ross C. Whitman, B.A., M.D., secretary of the Denver Division

of the School of Medicine, professor of Surgical Pathology and Serology.

Professor Norlin reminds us in his introduction that this manifesto by his own colleagues in other and varied departments is in direct line with the manifesto issued three years ago by fifty professors of Cornell University, including members of a large number of departments quite unrelated to the classics; and with the similar manifesto issued last year at the University of Cincinnati, and signed by the deans of the various colleges of the university, and by practically all heads of departments. The sentiment of these two manifestos was substantially the same and (in the language of the latter) was as follows: "We consider the study of the classics in the high school essential to the best preparation for college; and we should prefer as students of our respective colleges those who have included among their studies in the high school both Latin and Greek."

This number of the *Bulletin* was issued in September last, with an edition of 2,500 copies; but so great has been the interest aroused in this collection of papers and so widespread the demand for copies of the *Bulletin* that a new edition has been ordered. Copies of the *Bulletin* may now be obtained by addressing the Registrar of the University of Colorado.

We have been delighted with the reading of these papers, which are not written at all in a polemic spirit of antagonism to other fields of learning and endeavor, but in a spirit of hearty love for and appreciation of the classics. They prove that men may work in other fields and gain distinction there and still acknowledge the debt of pleasure and added efficiency which they owe to their earlier classical training.

ARCHAEOLOGY IN 1913. II

BY GEORGE H. CHASE
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At Gortyn the Italians devoted themselves largely to the excavation of the so-called Basilica. This was shown to be in reality the Praetorium, an imposing building with colonnades. Three periods in its history can now be distinguished: first, the early Empire, when it was the residence of the Roman governors of the province of Crete and Cyrene; second, the later Empire, when the building was entirely reconstructed (apparently in the fourth century, since inscriptions contemporary with the second form refer to Gratian, Valentinian, and Theodosius, and show that Cyrene had been dissociated from Crete and assigned to the Eastern Empire); and third, the Middle Ages, when the Praetorium was abandoned and over it many small houses were constructed. In the neighborhood many parts of statues and monuments in honor of Roman governors and other officials were found, as well as parts of public fountains and the aqueduct that supplied them. North of the temple of Apollo, also, a small temple of Egyptian divinities was discovered, dedicated, as an inscription on the architrave records, by Flavia Philyra and her sons to Isis, Sarapis, and other gods. Statues of Isis, Sarapis, and Hermanubis were found, which had stood in three niches on a podium in the temple, and along with them fragments of a statue of a Roman matron, perhaps Flavia Philyra herself. South of the temple a flight of steps leads down to a sort of crypt with a well, no doubt for those ceremonies of purification which were closely associated with Egyptian ritual. In the walls along this stairway were three niches, one of which contained a terra-cotta statuette of Isis *in situ*; in the others may have been placed two figures of oxen lying down, fragments of which were found in the well.

A brief report from Delos speaks of the discovery, during the summer of 1912, of two new sanctuaries on the banks of the Inopus,

one dedicated to Sarapis (the third sanctuary of this deity to be found at Delos), the other to Aphrodite. In 1913 the latter was completely excavated and near it new houses and streets were uncovered. Further examination of the theater and its vicinity in 1912 and 1913 revealed the existence, behind the stage building, of a large cistern cut in the rock, and established the identity of the temenos southwest of the theater (which had been partially explored before) as a sanctuary of Dionysus, Hermes, and Pan. In 1913, excavations on the slopes of Mount Cynthus brought to light two "Sacred Ways" leading to sanctuaries on the two summits of the hill and bordered by a series of smaller sanctuaries which were probably stations for the sacred processions. All this accords well with the prominent part that Mount Cynthus played in Delian ritual. Finally, the building between the Gymnasium and the Sacred Lake, which has been called the "Palestre de Granit" from the granite columns rising from a mass of fallen blocks, was cleared, and its plan and all the members of its elevation were recovered, though nothing was found to give it a more definite name. The most important single object found here was a bronze head in excellent preservation.

At Athens the investigation of the Street of Tombs and its immediate neighborhood, which has now been handed over to the German School and is supported by private subscriptions, was carried farther under the direction of Professor Brückner; and the Greek Society conducted excavations on the Pnyx and in the ruins of the earliest temple of Asklepios on the south slope of the Acropolis.

At Sunium Dr. Stais continued his examination of the filling earth in the precinct of Athena and reaped his usual harvest of fragments of the earlier temple and small antiquities of pre-Persian date. His most interesting discovery was a sort of dry well, in which, at a depth of over thirty feet, were many small aryballoii and other objects, quite unbroken. Apparently the well was used as a convenient repository for the offerings which from time to time were cleared out of the early temple. Later it was filled up with stones and débris in the general leveling of the precinct and so these relics were preserved intact.

In Northern Attica, at the famous shrine of Amphiaraus near Oropus, which was largely excavated in 1884-87, the Greeks completely cleared several buildings that were left untouched or only partially excavated before. Among the smaller finds were the torso of a statue of Amphiaraus of good style and part of an inscribed block on which were recorded the thanks of patients who had been cured; the block was decorated with representations of eyes and ears and other parts of the human body, in accordance with the custom which is now well attested from many shrines of healing divinities.

At Delphi Mr. Courby of the French School made a very careful examination of the ruins of the temple of Apollo. He found a number of new fragments of the sixth-century building, which make possible a reconstruction of the capitals and the architrave, and elicited many new facts in regard to the fourth-century temple. One curious detail is that on the columns of the later structure only ten or eleven flutings were carved, the rest being added in stucco. This stucco also served to conceal vertical dumb-bell clamps by which the drums were fastened together. Mr. Courby holds that the *adyton* was probably a separate *aedicula* about 2.60 meters wide, which stood against the back wall of the cella; through this, he thinks, the Pythia's cave was entered, and this cave was not natural but artificial, as part of a built wall shows. These theories upset many of the received ideas about the arrangements at Delphi, and the publication of Mr. Courby's evidence will be eagerly awaited.

In the neighborhood of Chaeronea Mr. Soteriades continued his investigation of prehistoric settlements; and at Thermon Mr. Romaios uncovered five more houses belonging to the prehistoric settlement near the temple of Apollo and added largely to his collection of pottery from this site. That the vases are of local manufacture is proved by their number and by the great size of some of them; and their assignment to the second millennium B.C. (probably about 1500 B.C.) is confirmed by a comparison with vases from the Shaft Graves of Mycenae and by two imported Cretan vases of the Late Minoan I class.

In Epirus the establishment of Greek rule resulted in the surface exploration of many districts and in some excavation, especially near Prevesa, on the site of ancient Nicopolis. This was the town founded by Augustus in commemoration of his victory in the battle of Actium, and the most interesting discovery was the site of the temple founded by Augustus on the spot where his camp had been pitched (cf. Dio Cassius I. 12, and II. 1). According to Dio the temple was dedicated to Apollo, but Suetonius (*Aug.* 18) says it was dedicated to Neptune and Mars. The temple proved to be badly ruined, but enough was found to show the dimensions, about 53×25 meters, and most of the features of the elevation. The order was Corinthian, the columns being built of common stone, stuccoed; fragments of the entablature showed elaborate sculptured ornament. Besides the temple, two villas with colonnaded courts and mosaic pavements were cleared, and many graves were excavated, with interesting contents—coins, glass bottles, rings of gold, silver, and bronze, lamps, and eggs, one of which is reported to have been "remarkably well preserved"!

In the Peloponnesus the German excavations at Tiryns were continued and the relative date of many different parts of the fortress and the palace were made clearer. The plan of the circular building which was mentioned in last year's report turned out to be a complete circle of nearly 28 meters diameter. Some distance east of the citadel a well-preserved beehive tomb was discovered, but unfortunately it had been thoroughly cleaned out in classical times, so that nothing of the original contents remained. The tomb appears to have been open throughout the classical period. In Roman times the chamber was used for pressing olives.

At Orchomenos in Arcadia, two members of the French School discovered the ruins of two temples, the Bouleuterion, a fairly well-preserved theater, and some remains of other buildings. Near the Bouleuterion more than ten decrees of proxeny inscribed on bronze tablets were found. Two other members of the French School made a summary investigation of the well-known temple at Nemea, but I have seen no statement of the results.

From Corfu Dr. Dörpfeld reports that less than usual was done in 1913, since the Balkan War prevented the German emperor from

making his usual spring visit to the island. Further digging on the site of the temple from which the pediment with the Gorgon came brought to light several new parts of the superstructure and fragments of votive figures in terra cotta, but only one fragment that could possibly be assigned to the decoration of the pediment. On Cape Kephali, on the other hand, considerable remains of a prehistoric settlement were discovered, with monochrome pottery similar to that of Leucas and a few fragments of Mycenaean ware, but Dr. Dörpfeld himself admits that these are not as yet sufficient to justify him in declaring that he has found the town of King Alcinous.

In Rome no new work was undertaken in the Forum, but on the Palatine the further investigation of the Flavian palace and the levels below it, under Commendatore Boni's supervision, produced many interesting, and even startling, results.¹ Directly below the palace, with only a slight difference of level, were found parts of a building with the same orientation, which is probably to be attributed to Nero; a semicircular foundation under the *triclinium* of the Flavian palace is thought to belong to the circular dining-room which formed a prominent part of the famous Golden House. This foundation is very deep and suggests that the level was here raised about thirty feet. At this depth many parts of another magnificent building were revealed, assignable, probably, to Tiberius or Claudius. There are rooms with fine pavements of *opus sectile* and walls veneered with marble, and a large hall decorated with fountains. This was first discovered in 1721-25, as is shown by drawings and engravings of the eighteenth century. The frescoes based on the *Iliad* of which I spoke in last year's report belong to this earlier structure, as well as the two rooms with paintings which are commonly called the Bagni di Livia. Under the so-called Basilica were found other walls with paintings which were known in the eighteenth century and then covered up again, and elsewhere, also, there were traces of early structures. Under the northeastern part of the central peristyle of the Flavian palace, however, no traces of buildings appeared, but only prehistoric

¹ This account is largely taken from Dr. Ashby's letters published in the *London Times* of January 8 and February 10, 1914.

pottery, traces of huts, and infant burials, and here Commendatore Boni made his most striking discovery—a domed chamber which, he argues, is nothing less than the famous *mundus* of the Palatine city. The chamber is a tholos, built of the soft dark tufa which was commonly used for early buildings in Rome. From the center a shaft descends to a series of underground passages with cemented walls. There were also found and put together fragments of a large square slab of harder tufa with a small hole in the center which Commendatore Boni regards as the capstone or "lid" of the chamber. All this, it must be admitted, agrees well with much of the tradition about the *mundus*, which appears to have been a pit regarded as an entrance to the lower world and closed by a stone, the *lapis manalis*, which was lifted only three times a year. The *mundus* was also used, apparently, as a storage place for grain, and for this purpose the passages below the tholos would serve admirably. Commendatore Boni argues further that the name Roma Quadrata came from the square shape of the *lapis manalis*, inasmuch as the early city was not square at all. This theory, as Dr. Ashby has well pointed out, is not without its difficulties. According to Festus (p. 258), Roma Quadrata was in front of the temple of Apollo, as the tholos is not; and it was apparently visible until a late period, since a tribunal for the distribution of incense was erected near it during the Ludi Saeculares celebrated in the reign of Severus, whereas the tholos and its "lid" were deeply buried under the peristyle of the palace of Domitian. But this, after all, is not an essential point in the identification of the newly discovered chamber as the *mundus*, which seems to have much in its favor. In any case, the discovery is a most interesting one, worthy to rank with that of the *lapis niger* and destined, undoubtedly, to provoke an immense amount of discussion.

At Pompeii the clearing of the Strada dell' Abbondanza was pushed steadily forward. Houses and shops continued to be found in a good state of preservation, but no such unusual discoveries as signalized the two previous years rewarded the excavators. The most interesting things that I have noted are a pair of paintings on the two pilasters at the sides of a doorway, one representing Aeneas fleeing from Troy with Anchises and Ascanius, the other

a Roman soldier carrying a trophy, posed in precisely the same attitude as Aeneas and obviously designed as a pendant; and a curious inscription

FVLLONES VLVLAM E(go) CANO NON ARMA VIRUMQUE

which looks like the beginning of a poem in honor of the owl of Athena, the patroness of fullers. Some work was done at other points than the Strada dell' Abbondanza, but without remarkable results. It is reported that remains of the harbor of Pompeii were discovered outside the area of the government excavations.

All who have followed the recent work at Ostia will learn with deep regret of the death of Professor Dante Vagliari, under whose direction it has been carried on. He died at Ostia on December 14, 1913, and the last report in the *Notizie degli Scavi* for 1913 is made up from notes found among his papers. During the year excavations were carried on at many different points—in the main street, the forum, the theater and the square behind it, the Via delle Corporazioni, the necropolis, and the neighborhood of the four small temples of Venus, Fortuna, Ceres, and Spes. In the latter region were found a small temple of Jupiter and a nymphaeum, and excavation to the lowest levels confirmed the evidence from other parts of the site that no city existed here before the third century B.C. In some of the shops of the earliest town the beams which are still preserved suggest the existence of wooden floors, and the whole arrangement is interesting as throwing light on the character of the early shops in the Forum Romanum. It is reported that the houses are entirely different from those of Pompeii. They rather resemble modern apartment houses, consisting of small groups of rooms, each with a separate entrance and many large windows looking into the street. One notable feature of the year was the comparatively large amount of sculpture that was found. Mention may be made of a torso of a Nereid, which recalls the Maenad of Scopas and *may* be a copy of a figure in the group mentioned by Pliny (*N.H.* xxxvi. 26); the head of an ephebus of a type which has been attributed to Calamis; several interesting portrait heads; and a fine relief of a priest sacrificing. A museum for the smaller objects found at Ostia has now been established in the

castle built by Bacio Pontelli for Giuliano della Rovere, who afterward became Pope Pius II. During the year two good general descriptions of Ostia as it appears since the recent excavations were published, one by Dr. Ashby in the *Journal of Roman Studies*, II (1912), 153-94, the other by Mr. J. G. Winter in *Records of the Past*, XII (1913), 139-51.

Finally, the beginning of excavations at Veii under the direction of the Museo di Villa Giulia should be mentioned. In 1913 nothing of great importance was found, but the work is to be continued for some years and the site is one from which important discoveries are surely to be expected.

THE INFLUENCE OF FESTIVAL ARRANGEMENTS UPON THE DRAMA OF THE GREEKS

PART II

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During the latter part of its history five comic poets competed each year at the City Dionysia, and each presented but a single play; there is some reason for believing that the number was five also at the beginning,¹ but possibly there were then only three competitors. At any rate, there were certainly not more than three for a while during the Peloponnesian War. When the comedies were restricted to three, they were naturally performed one on each of the last three days, after that day's tragedies and satyr-play, as we have already seen. But what the arrangement was, when the larger number was presented, is not so obvious. Was a second comedy crowded into the program on two of the days? Or were comedies produced also on the second and third days, after the dithyrambic choruses? The latter alternative would be my choice, and this would explain why in the inscriptional records the comedies precede the tragedies, though in the chronological sequence of the last three days they followed them. When Aristophanes brought out his *Ecclesiazusae* he was so unfortunate in the drawing of lots as to be forced to perform his play first in the series of comedies. Therefore, he had his chorus say (vss. 1158 ff.):

Let it nothing tell against me, that my play must first begin;
See that, through the afterpieces, back to me your memory strays;
Keep your oaths, and well and truly judge between the rival plays.
Be not like the wanton women, never mindful of the past,
Always for the new admirer, always fondest of the last.

(Rogers' translation.)

This close juxtaposition of tragedy and comedy at the same festival must have strengthened a practice which in any case would

¹ Cf. *Classical Philology*, I (1906), 219, note on l. 5, and Wilhelm, *Urkunden dram. Aufführungen in Athen*, pp. 195 ff.

have been inevitable, viz., that the comic poets should parody lines, scenes, or even whole plots of their tragic confrères. In a community as small as Athens it was impossible that advance knowledge of a tragic plot or even the exact wording of striking lines should not sometimes reach the ears of a comic playwright and be turned to skilful account by him. Even when the secret had been guarded until the very moment of presentation, it must have been feasible for a comedian whose play was to be produced on a subsequent day of the festival to incorporate a few lines or a short scene in his comedy overnight. But this is mere theorizing, for I remember no passage where such "scoops" are mentioned. The parodying of tragedies brought out at previous festivals, however, must have been exceedingly common. The extant plays preserve some instances of this, and the scholiasts tell us of many others. But the facts are too well known to merit further amplification here.

On the other hand, though tragedy, comedy, and satyric dramas were juxtaposed at the festivals, they were not intermingled. The lines of demarkation were kept distinct. With very rare exceptions, like the *Alcestis*, the audience always knew what kind of a play it was about to hear, and (what was even more important) the poet always knew what kind of a play he was supposed to write. Of course, this is not the same as saying that all Greek tragedies were alike, or that all Greek comedies seemed to be poured from the same mold. Within the type there was room for the greatest diversity, but the types did not overlap or borrow much from one another. This practice was a natural outgrowth of the Greek love for schematizing which displayed itself in the formulation and observance of rigid laws in every branch of art and especially in literature; in the field of drama this tendency was strengthened by the festival arrangements. Contrast with this the modern confusion of all the arts and all the literary genres which, in the sphere of drama, results in plays harder to classify than Polonius' "tragical-comical-historical-pastorals." This is one of the things that Voltaire had in mind when he declared that Shakespeare wrote like "a drunken savage." The simplicity of the Greek effect is aptly characterized by Mr. Clayton Hamilton¹ in the following words: "Although the ancient drama frequently violated the three unities of action, time,

¹ Cf. *The Theory of the Theatre*, p. 118.

and place, it always preserved a fourth unity, which we may call the unity of mood." Possibly regard for this fourth unity caused Euripides to employ the *deus ex machina* at the conclusion of his *Iphigenia among the Taurians*. It is well known that this is the play that lends least support to the frequent charge that Euripides used the *deus* to cut the inextricable tangle of his plots. Here the final, insurmountable difficulty is of the poet's own choosing. Orestes and his party have at last got their vessel free of the shore, and all the playwright needed to do was to allow them to sail on in safety and thus bring his play to a close. But arbitrarily he causes a contrary wind and sea to drive their ship back to land, making divine intervention indispensable. Of course this device enabled him to overleap the unity of time and bring events far in the future within the limits of his dramatic day, and frequently that was all that Euripides had in mind in having recourse to this artifice.¹ But in the present instance I think he had an additional motive, one which has a place in this discussion. The gist of the matter is well expressed by Prickard: "If the fugitives had simply escaped, snapping their fingers at Thoas, the ending would have been essentially comic: perhaps, after the grave and pathetic scenes which have gone before, we should rather call it burlesque. But the appearance of the *deus ex machina*, a device not itself to be praised, enables the piece to be finished after all with dignity and elevation of feeling."²

In connection with the foregoing arises another point: when the line between tragedy and comedy was drawn so sharply, we should hardly expect to find the writer of tragedies and the writer of comedies united in one and the same person. As a matter of fact not a single case is known in all Greek drama. The Greek theater knew no Shakespeare. This very versatility of the Elizabethan poet helps to explain why his tragedies contain much that is humorous and his comedies much that is painful, a characteristic which has been so offensive to his French critics. Very similar is the situation among the actors. At the City Dionysia, beginning with 449 B.C., a prize was awarded to the best actor in the tragedies brought out each year, and about 325 B.C. a contest was established

¹ Cf. *Classical Journal*, VII (1911), 17 f.

² Cf. *Aristotle on the Art of Poetry*, pp. 48 f.

for comic actors. At the Lenaea prizes were offered for comic and for tragic actors from about 442 B.C. and about 433 B.C., respectively. These arrangements would tend still further to keep each actor within his specialty. No performer in both tragic and comic rôles is indubitably known until Praxiteles, who performed at Delphi in 106 B.C. as a comedian and nine years later as a tragedian. Two other instances occurred a little later. In the second century B.C. Thymoteles seems to have been both a tragic poet and a comic actor. These examples exhaust the list in pre-Christian times!¹

In the preceding discussion some changes in the festival program have already been mentioned, for the program was not, like Athena, fully grown at birth. For example, the requirement that each tragic poet should present three tragedies and a satyric drama in a group did not go back to the introduction of tragedy by Thespis in 534 B.C. and cannot be established for any poet before Aeschylus. It is likely that this regulation, together with the main outlines of the program, as known at a later period, dates from about 502/1 B.C.,² when the festival seems to have been reorganized. This is the period with which the official records began, when also the *comoi*, that is, the volunteer performances from which formal comedy was derived, were first added to the festival. In addition to the changes that have already been noticed we may now mention the following. It was not customary for plays to be performed more than once at Athens. It is true that the more successful plays in the city might be repeated at the Rural Dionysia, which were held in the various demes during the month Posideon (December), and that some of these provincial festivals, notably that at the Piraeus, were almost as splendid as those at Athens itself; yet the fact remains that at Athens the repetition of a play was an exceptional thing. Thus, when Aeschylus died in 456 B.C., honor was shown him by the provision that his plays might be brought out in rivalry with the new productions of living tragedians and they are said to have won the prize in this way several times. This explains what Aeschylus is represented as saying in Aristophanes' *Frogs*

¹ Cf. O'Connor, *Chapters in the History of Actors and Acting in Ancient Greece*, pp. 39 ff.

² Cf. Capps, *University of Chicago Decennial Publications*, VI, 287.

(866 ff.), where he protests against contending with Euripides "here in Hades" on the ground that they will not be on equal terms, "for his poetry," he says, "died with him [and came down to Hades], so that he will be able to recite it, but mine did not die with me." There is here not only the obvious meaning that Aeschylus thought his poems had achieved an immortality which Euripides' never could, but also an allusion to the special privileges bestowed upon them. Again, the Athenians conceived such an admiration for the parabasis of Aristophanes' *Frogs*, doubtless on account of the sensible and patriotic advice therein given the citizens to compose their differences, that the play was given a second time by request. As a result of such precedents, in 386 B.C. the repetition of one old tragedy was given a regular place in the program, as a separate feature, however, not in rivalry with new works; and in 339 B.C. this arrangement was extended also to old comedies. It must further be remembered that the program was susceptible of considerable modification from year to year. When a single satyr-play was brought out as a substitute for one in each poet's group (cf. p. 122 above), naturally each playwright presented three tragedies and nothing more, and this actually happened in 341 B.C. But in the following year there were only two poets and each produced but two tragedies. The program was therefore flexible enough to meet special needs or emergencies.

It must be understood that the discussion of the festival program up to this point applies as a whole to the City Dionysia alone and only in part to the Lenaea. For example, at the Lenaea there were no dithyrambic contests, and there is no evidence for the presentation of old plays, or even of satyric dramas. Our most tangible information is an inscription for the years 419 and 418 B.C. On these occasions two poets each brought out three tragedies.

We have been sadly neglecting our modern theater-goer in ancient Athens. Perhaps we may now return to him. Possibly the first thing, apart from physical conditions, which would strike his attention after entering the theater would be the fact that he was provided with no playbill. For this lack he received compensation in two ways. The first was the *προάγων*¹ (i. e., the ceremony before the contest). This was held in the near-by Odeum

¹ Cf. Mazon, *Revue de Philologie*, XXVII (1903), 263 ff.

on the eighth day of the month Elaphebolion (end of March), which was probably the second day before the City Dionysia proper began. In this function the poets, the actors (without their masks and stage costumes), the choregi ("angels"), and the choruses participated. As the herald made announcement, each poet and choregus with their actors and chorus presented themselves for public inspection. It was therefore possible for anyone interested, merely by being present on this occasion, to learn what poets were competing, the names of their actors and plays, the order of their appearance, and similar details. Moreover, the mere titles of the plays by themselves would often convey considerable information to the more cultured members of the audience. Thus, names like Aeschylus' *Seven against Thebes*, Sophocles' *Oedipus at Colonus*, and Euripides' *Iphigenia at Aulis* or *Iphigenia among the Taurians* indicate the locale and general theme of the play on their face, and to the more cultivated spectators titles such as Sophocles' *Oedipus the King* or Euripides' *Alcestis* would be equally significant. On the other hand, such names as Euripides' *Suppliants* or *Phoenician Women* would either be mystifying or misleading, especially if the hearer was well enough versed in Greek drama to remember that Aeschylus and Phrynicus, respectively, had applied these titles to plays which actually dealt with entirely different incidents.

The *προάγων* furnished the name and scene for one of Aristophanes' comedies, but unfortunately we have no inkling as to how the theme was treated. In 406 B.C. the news of Euripides' death came from Macedonia just before this ceremony. Sophocles appeared in garments indicative of mourning and had his chorus leave off their accustomed crowns. The spectators are said to have burst into tears. In Plato's *Symposium* (194 b) Socrates is represented as referring to the proagon at the Lenaean festival of the year 416 B.C. as follows: "I should be forgetful, O Agathon, of the courage and spirit which you showed when your compositions were about to be exhibited, when you mounted the platform with your actors and faced so large an audience altogether undismayed, if I thought you would on the present occasion [a celebration in honor of his first victory] be disturbed by a small company of friends."

The second compensation for the absence of a playbill was provided within the plays themselves. First, with reference to the imaginary scene of action. The mythological stories which uniformly supplied the tragic playwrights with their themes were always definitely localized, and the tragic poets seemed to feel the necessity of indicating the place of action. This was commonly done by having an actor refer to "this land of so-and-so," or even address it or some conspicuous object. At the beginning of Sophocles' *Electra* the paedagogus says to Orestes, "This is ancient Argos for which you longed" (vs. 4); in the *Bacchae* Dionysus in a typical Euripidean prologue states, "I come to this land of the Thebans" (vs. 1); Apollo begins the *Alcestis* with the words, "O house of Admetus!" (vs. 1); and Eteocles in Aeschylus' *Seven against Thebes* addresses the spectators, "O citizens of Cadmus" (vs. 1). When the scene is changed within a play, each locality is clearly identified. Thus at the beginning of Aeschylus' *Eumenides* Delphi is indicated as the scene in the usual way, a little later Apollo bids Orestes "go to the city of Pallas" (vs. 79), and still later, when the shift is supposed to have taken place, Orestes enters and says, "O queen Athena, I come at the bidding of Loxias" (vs. 235). Euripides was most punctilious about this matter: he usually identified his scene within the first five lines, and always within the first fifty. Aeschylus and Sophocles were not always so particular: in the *Antigone* Thebes is not mentioned until vs. 101; and in the *Persians*, though it early becomes apparent that the action is laid in Persia, Susa is not actually shown to be the place of action before vs. 761. On the other hand, Euripides sometimes plays a little joke upon his audience; for example, the *Andromache* begins, "O pride of Asia, city of Thebe, whence I came to Priam's princely halls as Hector's bride," as if the scene were laid in Asia Minor; but in vs. 16 we learn that the scene is really placed in Phthia!

In comedy the situation was somewhat different. Except in mythological parodies, the stories are independent of tradition and newly invented, and usually are very slightly attached to any definite locality. As a result the plays of Old Comedy are generally thought of, somewhat vaguely, as taking place in Athens, though this fact is seldom expressly stated, and we rarely have any

indication as to precisely where in the city the scenic background is supposed to stand. Occasionally we hear of the Pnyx (*Acharnians* 20) or Chloe's temple (*Lysistrata* 85). In the *Clouds* we find Socrates' thinking-shop and in the *Thesmophoriazusae* Agathon's house, but not a word to show where in Athens these buildings are situated. A shift of scene is not uncommon. At the beginning of the *Frogs* Dionysus visits his brother Heracles. Since no other location is specified, this scene is probably laid in Athens (cf. Tucker's ed. *ad* vs. 38). At vs. 182 the orchestra represents the subterranean lake, and at vs. 436 the chorus informs Dionysus that he has reached Pluto's door.

By the time of New Comedy, unless we are definitely informed to the contrary, the scene is so uniformly laid in Athens that there was no necessity of saying so. It is true that Athens is mentioned in Plautus' *Truculentus* (vss. 1 ff.), "Plautus asks for a tiny part of your handsome walls where without the help of builders he may erect Athens," but it is evident that these words were added by the Roman poet to the original and so are no exception to the Greek practice. That the action did customarily take place in Athens is expressly stated in Plautus' *Menaechmi* 8 ff.:

atque hoc poetae faciunt in comoediis:
omnis res gestas esse Athenis autumant,
quo illud uobis graecum uideatur magis.

So thoroughly ingrained in the playwrights' inner nature was this principle that they were in danger of a lapse when they evaded it. Thus, Calydon is the imaginary scene of Plautus' *Poenulus* (cf. vs. 94); nevertheless at vs. 372 one character says to another, "If you will but have patience, my master will give you your freedom and make you an Attic citizen," as if they were in Athens! When the poet, as in this instance, deviated from the usual scene of action, he had one of the actors, generally the prologus, warn the audience by saying, "This town is Ephesus" (*Miles Gloriosus*, vs. 88), "Diphilus wished this city to be named Cyrene" (*Rudens*, vs. 32), etc. It was only natural that this same period¹ should witness the rise of the convention that the side entrance at the spectators' right led to the harbor or agora (forum) and that at their left into the country, since then the scene was regularly placed in Athens and

¹ Cf. Rees, *AJP*, XXXII (1911), 377 ff.

since these were the actual geographical relationships in the Athenian theater. So firmly was this convention established that in Plautus' *Amphitruo* Thebes, an inland town, is represented as having a harbor, just as Bohemia has a sea coast in Shakespeare's *The Winter's Tale*.

But the plays not only informed the audience where the scene was laid, but also made known the identity of the dramatic characters. It is obvious that the first character to appear would have to state his own name with more or less directness, and then introduce the next character. The latter he might do (a) by announcing bluntly "Here comes so-and-so," (b) by addressing the newcomer by name, (c) by himself inquiring his name and so eliciting his identity, or (d) by loudly summoning him out of the house, or from a distance. All four of these means are actually resorted to. Now the earliest Greek plays have no prologue, but begin with the entrance song of the chorus (*parodus*). Accordingly, in Aeschylus' *Persians* the very first words are intended to reveal the personnel of the chorus:

We are the Persian watchmen old,
The guardians true of the palace of gold,
Left to defend the Asian land,
When the army marched to Hellas' strand. (Blackie's trans.)

At the conclusion of their ode, as Atossa enters, they address her as follows:

Mistress of the low-zoned women, queen of Persia's daughters, hail!
Aged mother of King Xerxes, wife of great Darius, hail! (Blackie),

thus removing all possibility of doubt as to the identity of the new arrival. In this connection it ought to be said that introducing an actor did not necessarily involve a proper name; often it was enough to indicate the station, occupation, or relationship of the new character. This rule applies not only to the humbler folk such as messengers, herdsmen, nurses, heralds, etc.—in fact Sophocles usually ignored the entrance of servants, since their costume showed their position clearly enough—but it sometimes applies also to those of the highest rank, as in this instance, to Atossa.

[To be continued]

LATIN CLUBS AND THEIR PROGRAMS*

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The fact that Latin is so well holding its own in our western high schools, where most of the institutions for which our pupils are preparing do not require Latin for admission, some not even for the degree of Bachelor of Arts, would indicate that to some extent at least the Latin teachers are answering the appeal and the need of the age in which we live.

To give a brief review of some means that are being used to accomplish this end is the purpose of this paper. We all agree *sine controversia* that the personality of the teacher is the really live factor in all teaching. No outside stimuli can ever be a substitute for vigorous, inspiring, live, class instruction. Yet the limitations of the precious lesson period preclude so much that is of intense interest and is closely related to practical life that the earnest, wide-awake teacher must devise some means of bringing this material before the students. To meet this need there have grown up in the last decade voluntary organizations under a variety of names. The organization forms an "inner circle," as indeed it is called in a New Orleans high school, through which this illustrative work may be done and through which, also, it may be transmitted to ever-widening circles.

In East High School, Rochester, the organization represents the Roman Senate, while in Little Rock and Greenville, Ohio, the Roman Republic is used as the model. In the Republic, the officers in a general way are assigned duties which suggest those of consul, praetor, edile, or quaestor, while the society is divided into the different orders of citizens. The plan of organization as described in the *Classical Journal* sounds alluringly simple, but a

* Read at the annual meeting in 1914 of the Classical Association of the Middle West and South.

"codex" of thirty typewritten pages, which served as a sort of *Robert's Rules of Order* for one of these, gives a hint that somebody worked considerably overtime in perfecting its machinery. And yet, if through such an organization students are led really to comprehend the working plan of these institutions, is it not worth all it costs?

In most societies, however, the plan of organization is similar to that of a literary or debating club, and the chief work of the society is done through its periodical, usually bi-weekly, programs. In fact one of the chief advantages of organization is that we are held to a definite time for doing this outside work. What may be done at any time is very often not done at all—even by an enthusiastic Latin teacher.

These programs are limited in scope and variety only by the taste and the time of the teacher in charge. The society must depend upon the teacher, not only for inspiration and wise guidance, but for definite direction as well. The background of the immature student is so meager and the time he can give to this work so limited that without this help he can accomplish nothing worth while.

In our own society, the society with which I happen to be most familiar, those programs have proved most popular which have followed some line of comparison of Roman life with our own; as festivals, amusements, professions, buildings, or home life. As a number of typical programs given by different societies have appeared from time to time in the *Classical Journal*, I shall not give any in detail here. The number of topics that are really worth while and at the same time appeal to the interest of our students is much greater than many of us may think. We sometimes forget that much that is trite and commonplace to us is fresh and stimulating to them. Modern juvenile fiction and up-to-date "movies" are not overstocked with classical features and the background they furnish is not distinctively Roman.

But the material in lighter vein, which must form a part of every program if we expect to attract students for an extra hour after the more or less strenuous lessons are over, is not so easy to find. True, we can always have music. If our Latin songs grow

stale and do not prove sufficiently lively, we can have songs that are not Latin, and different forms of instrumental music, which fit all times and all programs. Recitations, too, need not be confined to classical lines, although there is a considerable variety of these when one knows where to find them. It is to be regretted that we have not more short dialogues of the quality of Miss Olive Sutherland's "School Boy's Dream." We published a "Satura Romana" for some time as our amusement feature, but the supply of Latin humor available for high-school people is pitifully small. Latin squibs and jokes soon run short. It is too severe a tax on the time of a teacher not gifted with the wit of a Shorey or a Showerman to keep going, for a great while, a Latin "funny" paper, even with the valiant assistance of the *editor* who is to read it.

The posters which announce these programs, placed in a conspicuous position in a public corridor, serve as a continual advertisement of the society. The more striking the poster and the more attractive the program, the better the standing it gives the Latin department in the school.

The great event in the Latin club, however, is the annual public entertainment. It would indeed be interesting if we could have this afternoon a panorama of the different forms of entertainment presented by our high schools in the past few years. Here we have an original dramatization of some well-known scenes in Cicero and Virgil by the East High School, Rochester. Here, a more elaborate presentation of Dr. Miller's ever popular and fascinating *Dido, the Phoenician Queen*. Now a triclinium is fitted up in truly regal splendor, and an elaborate Roman cena is served. Pages crown the reclining guests with chaplets of leaves and a bard discourses sweet music to the accompaniment of the tuneful lyre. You may choose whether you will be a mere spectator at North High School, Columbus, Ohio, or a guest at Lewis Institute or Bradley Polytechnic.

Now we have a simple program presented by a small high school of twenty-five pupils in a town in Wyoming only four years old, with the significant name of "Sparks," contrasted with a gorgeous pageant with more than a hundred characters representing *The Siege of Troy*, staged by the Bowen High School, Chicago.

The high schools have even had the temerity to enter what has been considered exclusively college domains, and several have given Greek plays and one a Roman comedy. For an account of many other interesting and original entertainments I must again refer you to the Latin teacher's *vade mecum*, the *Classical Journal*. From its pages it would seem that the most popular form of entertainment of the past year has been Miss Paxson's *Latin Plays*. While all of those mentioned have a distinct value in creating a classical atmosphere, and interesting pupils about Latin, these have a unique value besides, in that they interest pupils in Latin itself. In hearing these plays, many pupils for the first time realize that Latin was once used, not only by orators and historians, but by boys in their games and in their lessons; that it was the language of the home; that even a proposal of marriage might be made and accepted in Latin. Written in very simple language as they are, easy to present in scenery and costume, and at the same time attractive and highly entertaining to pupils of every age, it is not surprising that they have met with a reception so cordial. The fact that almost four hundred separate orders have been sent out by the publishers from the Chicago office alone, which supplies twenty states, indicates a demand highly complimentary to their author, and furnishes another proof of the avidity with which Latin teachers grasp every available means of stimulating an interest in their subject.

But aside from the regular programs and the public entertainment, there are many lines of illustrative work being carried on more or less systematically. The stereopticon has long been a favorite means of visualization, and since we have the inexpensive radiopticon, with which we can use postcards, the scope of the picture-show is much enlarged. Cuts and postcards illustrating almost every phase of our work may be obtained at little cost, and may be effectively used for special exhibits or in connection with daily class work.

A very convenient means of displaying illustrative work and one that yields the highest returns for the time expended is the bulletin board. This is simply a board hung in the classroom in a position to catch the eye of the pupil when entering the room.

The material displayed may be a picture appropriate to the day's lesson, or a clipping from a daily paper, in some way connected with Latin, a cartoon, a joke, or an advertisement. The pupils themselves will furnish most of the material. Clippings recently contributed by pupils include the following items of interest: Our modern "Swat the Fly" dates back to Diocletian; football can be traced to the ancient Greeks; a handsome youth born on a small Nebraska farm has been posing before sculptors in Athens as a model for Apollo. Illustrations of this youth as Apollo and Narcissus gave this article additional charm; a colored picture of Dido on the funeral pyre, clipped from a magazine; "Vox populi, vox dei, Hoax" formed the headline of an article reporting a speech made by one of our prominent lawyers. "I understand all but the ho-ax" was the not unnatural comment of the youth who presented it. A new advertisement by an automobile company, "Vidi, Veni, Vici," was another contribution. Dr. Wylie's recent statement that his infant of less than two years can speak Latin just as well as English, called forth comments not complimentary to the Doctor's veracity until the point in the joke was recognized.

Another form of bulletin named the "Acta Diurna" has been successfully used by a Seattle high school. On this are printed in large type, in Latin, school news and topics of special interest.

Sibylline Leaves, a booklet published at least twice by Central High School, Kansas City, is an excellent presentation of pupils' work, translations, drawings, and sketches especially connected with the texts read. *Latine*, which ran for two or three years in Oak Park (Ill.) High School, was perhaps the most ambitious and successful wholly Latin publication that has been attempted. In several cities a page in the school paper is devoted to classical interests. This is a valuable acquisition wherever it can be secured and would form an excellent medium of exchange for our Latin clubs, but unfortunately many of our papers "cannot afford" to give the space.

Only a few high schools have the advantage of proximity to such collections as the Saalburg at Washington University, St. Louis, or the excellent museums of Chicago, Boston, or New York, but there are few communities that cannot furnish material for a

loan exhibit from among the teachers and outside friends who have been abroad. A Roman lamp, a Grecian vase, a coin from the time of Caesar, or a bit of marble from the Acropolis may prove a wonderful stimulus to the imagination.

Illustrative work made by the pupils themselves is especially helpful. Almost every article of dress, weapons of defense and offense, scroll, tablet, and even models of the Roman house and warship, may be made by pupils. Thanks to the accurate specifications of the architect, Caesar's bridge has been built in miniature many, many times. A Caesar class in the Peru (Neb.) Normal, with the help of their teacher, built a real bridge over a ravine in the campus. This bridge is serving pedestrians today.

Latin Games, published in Appleton, Wisconsin, has proved in the opinion of those teachers who have used it a very entertaining and efficacious means of fixing verb forms. Most of us, no doubt, have tested the game spirit in contests in the form of "spell-downs," on vocabulary or forms. Those held between the champions of different classes have proved an excellent incentive to good vocabulary work.

Two years ago at the meeting of the Classical Association in Cincinnati, Miss Frances E. Sabin, of Oak Park (Ill.) High School, presented to the public for the first time her marvelous collection of charts. It would be difficult to express in terms too extravagant either the value of her contribution to the Latin world or the grateful appreciation that has been accorded it throughout the country. The plan and the purpose of this exhibit are too well known to all of you, I am sure, to need any explanation. The patience, ingenuity, and infinite labor expended by Miss Sabin and her teachers in its preparation excite our admiration more and more. Before the charts and accompanying manual were ready for use several ambitious teachers prepared exhibits along the lines suggested.

Those prepared, with many original features, by Miss Virginia Claybaugh, of Shortridge High School, Indianapolis, and Miss Julia Padmore, of Fort Dodge, Iowa, are very complete and have attracted wide attention. More than four hundred schools are now using the charts. Two have already made very large exhibits:

the Peabody High School, Pittsburgh, and the Girls' High School, of Philadelphia. Of the latter collection, which numbers 120 charts, Miss Allen, the head of the Classical Department, says: "The making of such an exhibit is so tremendously worth while, that I believe that all Latin teachers who may be impelled to undertake it, no matter how small the department or how strenuous the day's work, will feel more than repaid for any expenditure of time and energy."

These large collections are in almost continuous demand as loan exhibits in neighboring schools. Important as is the immediate effect upon a school of seeing such an exhibit, the training received by pupils in collecting the material and making the charts is of more lasting value. The result of this training is especially noticeable in an increased readiness to connect their Latin words with the English derivatives. In this "vocabulary" period into which we have lately emerged from the "syntactical," this assistance is particularly welcome.

An excellent feature of Miss Sabin's idea is the readiness with which it may be adapted to the work already organized in our schools. We made our first public exhibition recently as our contribution to a joint program of literary clubs. Under the caption, "How Latin Lives Today," eighteen charts were presented by two pupils in short, pointed speeches. Those were selected which made the most striking appeal to the eye. The novelty of the presentation won, as it does everywhere, the most rapt attention. Much of the material on the charts had been worked out in connection with two Latin society programs on the subjects, "How Latin Helps Our English" and "Things in the Roman World That Interest Us Today."

A recent program on "The Influence of Rome and Greece as Seen in Omaha Public Buildings" furnished material that will later take permanent form. One chart will be devoted to our magnificent county courthouse, just completed, in whose architecture and decorations Roman ideas and emblems are a conspicuous feature. Our program-poster, composed of postcards of prominent buildings, forms one of the most beautiful charts of our collection.

In connection with this paper I have begged the privilege of making the initial announcement of the publication in the near future of a handbook by Miss Paxson for the use of Latin clubs. This has been prepared in answer to the inquiries of numerous correspondents. It aims to supply the material for which teachers are seeking. It is hoped that this will solve the problem of "time" which has prevented many an ambitious teacher from undertaking this work.

More than ever in the preparation of this paper have I been impressed with the debt the high-school Latin teacher owes the *Classical Journal*. To express adequately an appreciation of its help as a source of inspiration and practical suggestion would require another paper.

I cannot close without one word in reference to what is, after all, the richest return from all this supplementary work, the humanizing of the teacher. In preparatory work there is necessarily much of drill and routine. The field is restricted and there is danger of losing our sense of proportion. The more intense and devoted the teacher, the more need of a wide horizon and a clear vision of the ultimate goal—the preparation for life.

Notes

[Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.]

NOTE ON *ILIAS* ii. 260

In the second book of the *Iliad*, when Thersites had been railing at Agamemnon, Odysseus rebuked him, and threatened him with the words (translation of Lang, Leaf, and Myers):

But I will tell thee plain, and that I say shall even be brought to pass: if I find thee again raving as now thou art, then may Odysseus' head no longer abide upon his shoulders, nor may I any more be called father of Telemachus,

μηδέ ξτι Τηλεμάχου πατήρ κεκλημένος εἶην

if I take thee not and strip from thee thy garments, thy mantle and tunic that cover thy nakedness, and for thyself send thee weeping to the fleet ships, and beat thee out of the assembly with shameful blows.

Line 260, cited above in the Greek also, seems somewhat lacking in point. The verb is of course a substitute for the copula, as at i. 293, iii. 138, iv. 61, v. 342, etc.; cf. La Roche's note to iii. 138. But why does Odysseus call himself the "father of Telemachus"? The phrase occurs also at iv. 354, again in the mouth of Odysseus himself. On the basis of the scholia, editors generally say that Odysseus is imprecating death upon his son as well as upon himself if he does not fulfil his threat against Thersites.

But is this the real significance of the expression? Leaf, in his note to the passage in the second edition of his *Iliad*, quotes the scholia, then mentions with references that the naming of the father, less often of the mother, from the child is practiced among the natives of Australia and of Sumatra, among the Kaffirs, and among some of the American Indians, and continues: "Odysseus thus means, 'may I lose my proudest title.' *Ἀλθαία Μελαγρίς* (Ibycus, fr. 14) is another instance of a paedronymic (quoted in Geddes, *Prob. of Hom. Poems*, p. 84 n. 5), but I am not aware of materials sufficient to prove that the custom was ever prevalent in Greece; or that there are any relics there of the savage's reluctance, for fear of magic, to reveal his real name, with which it is not improbably connected."

Sterrett adds the following material in his note to the passage, in his edition: "Among the Arabs, the father of a distinguished son loves to be known as his father. Thus, one of Mohammed's generals is not known in history by his own name at all, but as Abu Bekker, *Father of Bekker*. So here Odysseus says, 'may I no longer be addressed by my proudest title.'"

Against this interpretation is the fact that Odysseus was always far more famous than his son Telemachus; moreover, at the time of *Iliad* ii, Telemachus was nothing but a child. The latter point may perhaps be discounted on the ground that the epic poet makes Odysseus speak from the poet's standpoint, that is, with a knowledge of subsequent events. But after all, the exploits of Telemachus were nothing stupendous, especially if we regard the deeds of his father; whereas Abu-Bekr did have good reason to pride himself because of his child. The *Encyclopaedia Britannica* (eleventh edition, I, 78) shows this clearly, and will remove some wrong inferences which will be drawn from Sterrett's note: "ABU-BEKR (573-634), the name ("Father of the virgin") of the first of the Mohammedan caliphs. . . . He was originally called Abd-el-Ka'ba ("servant of the temple"), and received the name by which he is known historically in consequence of the marriage of his virgin daughter Ayesha to Mahomet."

It seems that the parallel cited by Sterrett, though geographically closer than those in Leaf's note, is hardly an adequate explanation for the Homeric phrase. We must remember that to the Greeks, as well as to the Romans, and for that matter to the upper classes of England of today—not to go farther afield for testimony—the dying-out of the male line in a family is a great misfortune. It is so ingrained in them, that the birth of a first son, to continue the male line, is the father's greatest glory. An exact parallel is found among the peasants of Palestine at the present time, doubtless an inheritance of many centuries; J. D. Whiting, writing on "Village Life in the Holy Land," in the *National Geographic Magazine* for March, 1914 (XXV, 258), says:

The woman may never call her husband by his first name, but "O father of Ahmed," or whatever the eldest son's name may be, which indeed is the name by which he is generally known. In naming the first son it is customary to give him the name of his grandfather on the father's side; therefore, even before a youth is married he will often be addressed as the father of Ali, or Mohammed, or Suleiman, as the case may be. . . . The wife likewise takes the name of her first-born son. The husband, speaking of her, especially to men, will never say "my wife" or mention her first name, but will say either "the mother of Ahmed" or "my family,"

I incline to believe that a similar feeling underlies the Homeric "father of Telemachus," and that the true meaning of *Iliad* ii. 260 is somewhat more than that indicated by the scholia, that Odysseus is heightening his wish by including with his own destruction that of his son. Rather he means about as follows: "May I lose my personality, even to my name, including that proud position of mine as father of a son, and perish miserably, if I do not," etc.

A similar phrase is found in *Odyssey* xvii. 553-54, where the swineherd Eumaeus is bidden by Penelope to summon the still disguised Odysseus into her presence, and delivers the message in these words: "Father and stranger, wise Penelope, the mother of Telemachus, is calling for thee. . . ."

— ξένε πάτερ, καλέει σε περίφρων Πηγελόπεια,
μήτηρ Τηλεμάχοιο. . . .

The relation of these Homeric phrases with the common formulae of names in Palestine is manifest, though based rather on an identity of underlying conceptions than on borrowing by the Greeks from the Phoenicians with whom they were even then in contact; in any case this interpretation lends vivid meaning to what would otherwise appear but relatively colorless periphrases.

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A FURTHER NOTE ON THE PAPIAN LAW

In my article "The Prosecution of Archias" (*Classical Journal*, IX, 165-71), in connection with prosecutions for the usurpation of the rights of Roman citizenship under the Lex Papia, I said: "In the event of conviction there was apparently no penalty prescribed, but the person convicted was simply thereafter excluded from participation in the privileges of citizenship." Exception to this statement is taken by Mr. Radin (*Classical Journal*, IX, 401), who cites the two passages of Dio Cassius (XXXVII. 9) and Cicero (*De off.*, iii. 11. 47) dealing with legislation by the tribune Papius in the year 65. Mr. Radin thinks that "the Lex Papia very specifically was a *ξενηλασία* and contained as its sanction the penalty of expulsion."

It is worth noting that Cicero mentions the Lex Papia only once in this oration (v. 10), and does not even state that Archias was being prosecuted for an alleged infringement of its provisions. But the parallel case of Balbus was clearly one that came under a Lex Papia (Cic. *Balb.*, xvii. 38; xxiii. 52), and scholars have reasonably assumed that Archias was prosecuted under the same law. In the one passage in the oration for Archias where Cicero mentions the Papian law he says nothing whatever about the expulsion of foreigners, but speaks only of the fact that after its enactment many foreigners tried to have their names inserted in lists of citizens in the municipalities ("etiam post legem Papiam aliquo modo in eorum municipiorum tabulas inrepererunt"). A penalty is twice mentioned vaguely by Cicero in the speech for Archias. He says: "huius profecto ipsi . . . et opem et salutem ferre debemus" (i. 1), and: "ut humanitate vestra levatus potius quam acerbitate violatus esse videatur" (xii. 31). These expressions indicate a positive hardship to Archias, provided he is convicted, but that hardship need consist in nothing else than the loss of franchise and other privileges of *civites Romana*. This conclusion is exactly in harmony with the opinion of Mommsen, who says: "Wenigstens führt in den genannten Reden keine Spur auf eine eigentliche Strafe; die *poena* und die Gefährdung des *caput*" (*Pro Balbo* iii. 6; viii. 18. 19) Können füglich in der Aberkennung des prätendirten Bürgerrechts gefunden werden" (*Das römische Strafrecht*, 859, Anm. 5). It is also the opinion of Greenidge (*Legal Procedure*, 426).

In my article I assumed (p. 167) that the Lex Papia was a somewhat extensive measure, of which we might be fairly sure of two clauses: (1) "one who had used the rights of *civitas Romana* without legal qualification might be prosecuted," and (2) "all foreigners in Rome who did not have residence (i.e., legal residence, see *Codex*, x, 40, 7, and Poste's *Gaius*, 4th ed., pp. 297-98) in Italy should be expelled." Both provisions may have been parts of one piece of legislation, as I have assumed, or they may not, but the one certain thing is that the second of the two provisions contains no grounds for a criminal action. It is a genuine *ξενηλασία*, and probably resembled earlier enactments on the same subject in granting the privilege of a hearing before a praetor to those who claimed that they were unjustly threatened with expulsion (Mommesen, *op. cit.*, p. 858). But the first provision took cognizance of a definite act that was illegal, namely, the assumption of the rights of *civitas Romana* by persons to whom it had not been granted in any one of the ordinary ways. Against this act a criminal prosecution was permitted, either to the state in which the illegal act was done, or to a person who voluntarily assumed the burden of prosecution. If the defendant was found guilty, he was prohibited from further exercise of the rights of a Roman citizen. Possibly he was then subject to the terms of the *ξενηλασία* to which Cicero and Dio Cassius refer.

This distinction will be quite clear, I think, if one reads the whole passage in the *De officiis* treating of the Papian legislation: "Male etiam, qui peregrinos urbis uti prohibent eosque exterminant, ut Pennus apud patres nostros, Papius nuper. Nam esse pro cive, qui civis non sit, rectum est non licere; quam legem tulerunt sapientissimi consules Crassus et Scaevola; usu vero urbis prohibere peregrinos sane inhumanum est."

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HERMES' RÔLE IN *ILIAS* B 201

Professor Finsler, *Homer*², p. 5, referring to this verse, B 201, says: "Daraus geht unwiderleglich hervor, dass in unserer Reihe Hermes der Vater des Pelops ist. Es wäre auch nicht abzusehen, warum er genannt sein sollte, wenn nicht eben in dieser Eigenschaft." Mr. Thompson, *Studies in the Odyssey*, p. 144, expresses the same idea in these words: "The Handing Down of the Scepter in the second book of the *Iliad* evidently follows a tradition according to which Pelops was the son of Hermes, while Hermes is the son of Zeus."

Pelops is named nowhere else in Homer, so it is impossible to establish or destroy this hypothesis by a Homeric parallel; however, very early there was a well-established tradition that Pelops was the son of Tantalus; see *Cypria* Frag. xi (Oxford edition):

αἴψα δὲ Λυγκεῖς
Ταύγετον προσέβαινε ποσὶν ταχέσσι πεποιθώ,
ἀκρότατον δ' ἀναβὰς διεδέρκετο νῆσον ἀπασαν
Ταυταλίδον Πέλοπος.

The fact that Pelops is here named by the archaic patronymic Tantalides argues for great antiquity of this tradition, and, unless there be cogent contrary evidence, the presumption must be that this early tradition is in harmony with Homer. This evidence also must come from Homer himself, since there is no other source. The complete context in Homer is as follows:

B 100:

ἀνὰ δὲ κρέων Ἀγαμέμνων
ἔστι σκῆπτρον ἔχων· τὸ μὲν Ἡφαιστος κάμε τεύχων.
Ἡφαιστος μὲν δῶκε Διὶ Κρονίωνι διακτι,
αὐτὰρ δρα Ζεὺς δῶκε διακτέρω δργειφόντη.
Ἐρμελας δὲ δαξ δῶκεν Πέλοπι πληξίπτῳ, κτλ.

In the verse which tells that Zeus gave the scepter to Hermes the particle *ἀρα* is used, but is not used in any other verse in this long description. Why was it a "natural" thing or a thing "to be expected" that Zeus would hand over this scepter to Hermes? Zeus had many other sons and he might have thus honored any one of them, so that it was not "a matter of course" that it should have passed to Hermes. This particle has no meaning here unless Zeus is performing an expected act and Hermes is filling his usual function. What is this usual function? Homer does not leave us in doubt and Zeus himself says to Hermes as he sends him to bear *ο* Calypso the orders for the release of Odysseus:

ε 29: 'Ἐρμελα· σὺ γὰρ αὐτε τά τι δλλα περ δγγελός ἔσσι·

If Zeus wished to have a scepter given to a mortal sovereign, to whom would this service be intrusted? The particle *ἀρα* gives the answer. It was this same Hermes who obeyed the command of Zeus and conducted Priam into the presence of Achilles, who did a like service in carrying to Calypso the order to release the impatient Odysseus, and it was he who showed to Odysseus the potent herb, moly. Why did he carry the kingly scepter to Pelops and not to Tantalus? Just because the royal power was not traced to Tantalus but to the son, Pelops.

The Homeric functions of Hermes and the use of the particle *ἀρα* show that Hermes was here regarded as performing his regular service of intermediary between Zeus and men.

Hermes has a place in this series in *Iliad* B because he carried the divine authority from a divine to a human king and not because of any assumed kinship with Pelops.

JOHN A. SCOTT

NORTHWESTERN UNIVERSITY

THE GREAT CONTRADICTION IN THE *ILIAS*

The fact that Achilles was not persuaded to lay aside his anger by the ambassadors and the proffered gifts of Book ix, but in spite of them still awaited satisfaction from Agamemnon and the Greeks in Books xi and xvi was

in the eyes of Grote and his school the great contradiction, a contradiction which renders impossible the idea of a single author of the *Iliad*. Bethe's recent work, *Homer, Dichtung und Sage*, rests on the simple assumption that Achilles could not have retained his anger after the events of Book ix, but he still holds that anger in Books xi and xvi, hence Book ix was added to the *Iliad* after Books xi and xvi. Bethe's words, in part, are (p. 75): "Everything possible or conceivable was done to satisfy and appease the anger of Achilles. Agamemnon promised the return of the unsold Briseis, the gift of rich presents, and his own daughter along with the possession of wide realms." However, just the one thing needed was lacking: Agamemnon did not come himself and he did not say that he had wronged Achilles, nor did he apologize for taunting him with cowardice before all the Greeks. Where was there anything in all the promises to satisfy a high-spirited leader for the insults spoken to Achilles in the presence of his own soldiers and companions?

Nothing could have wounded his pride more than the words of Agamemnon spoken before the assembled Greeks:

A 173: φεῦγε μάλ', εἰ τοι θυμὸς ἐπέσυνται, οὐδὲ σ' ἔγώ γε
λίστομαι εἰνεκ' ἔμειο μένειν ταρβ' ἔμοι γε καὶ δλλοι,
οὐ κέ με τιμήσονται, μάλιστα δὲ μητέτερα Ζεύς.
Ἐχθιστος δέ μοι ἐστι διοτρεφέων βασιλήων

It is impossible to believe that a private offer delivered by messengers, least of all an offer containing neither a word of contrition nor apology, could satisfy any spirited person, much less an Achilles. A perfect parallel, though from afar, is found in the New Testament in the Acts of the Apostles 16:35 ff. In this story in the Acts Paul and his companion at Philippi were beaten and cast into prison. During the night the magistrates who had ordered them imprisoned repented; vss. 35 ff.:

But when it was day, the magistrates sent the serjeants, saying, Let those men go. And the jailor reported the words to Paul, saying, The magistrates have sent to let you go; now therefore come forth, and go in peace. But Paul said unto them, They have beaten us publicly, uncondemned, men that are Romans, and have cast us into prison; and do they now cast us out privily? nay verily; but let them come themselves and bring us out.

The insult offered to Paul was immensely less than the insult to which Achilles had yielded. Then, too, Paul was insulted by his social superior, so that his pride was but moderately touched, while Achilles was insulted by a man whom he regarded in daring and prowess as greatly his inferior.

Paul, in despite of all he had suffered and his mission, was unwilling to accept a private apology for a public insult, and we could hardly expect that a man like Achilles would be less insistent in the matter of personal honor.

Paul chose to remain in prison rather than to go free when the honor of his manhood was involved, and Achilles refused to surrender for a bribe the affront to his dignity, an affront given publicly in the presence of his peers and

his followers. The only possible apology would be one in which Agamemnon and the Greeks should come to Achilles, confess the wrong done, and beg his forgiveness. This is the thing Achilles had in mind when he said:

Λ 609: *νῦν δέ περι γούνατ' ἐμὰ στήσεσθαι Ἀχαιοὺς
λισσομένους χρειώ γὰρ ικάνεται οὐκέτ' ἀνεκτός.*

A public apology was the least he could accept, and it was also the most he demanded.

JOHN A. SCOTT

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THE SPARTAN REPARTEE IN HERODOTUS vii. 226

Mr. Grundy in his *The Great Persian War*, when describing the climate of Thermopylae, says (p. ix): "At Thermopylae the heat at midday was very great; so much so that you could not, without using a glove, handle metal which had been exposed to the sun." Herodotus accounts for the small number who were present at the battle of Thermopylae by saying (vii. 206) that it took place just when the Greeks were busy both with the Karneian and the Olympic festivals. The Olympic Festival varied a little from year to year, but regularly fell in the early part of August. Hence this battle was fought in just that season of the year in which the heat of the sun was most severe at Thermopylae. This gives the setting for the famous repartee of Dieneces who, when told that the number of the barbarians was so great that when they shot forth their arrows the sun would be darkened by their multitude, replied, "This is a piece of good news. If the Medes darken the sun, then we can fight them in the shade and not in the sun."

The reply was suited to an actual and present condition. Dieneces knew from suffering what the heat of the sun really was and preferred to take his chances with the arrows of the Medes rather than to continue to endure the arrows of the sun. This was no joke of vague application but suited to the heat of the sun at Thermopylae in the early part of the month of August.

Aristophanes *Wasps* 1084, uses the same idea, but it is in him a literary reference and has no bearing on the thing in hand. The verse in Aristophanes is, "Because of the arrows it was impossible to see the heaven." The fact that he puts "heaven" for the "sun" of the Spartan shows that he did not get the drift of the reply of Dieneces, but thought it was a general expression for fierce fighting. It may indeed have been such a general expression for fighting which was adapted to a local setting by the brave and witty Spartan.

JOHN A. SCOTT

NORTHWESTERN UNIVERSITY

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Roxbury, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, University of Missouri, Columbia, Mo., for the Southern States; and by Frederick C. Eastman, the University of Iowa, Iowa City, Iowa, for the territory west of the Mississippi, exclusive of Louisiana and Texas. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

Illinois

Chicago.—The first luncheon of the Chicago Classical Club for the current year was held on Saturday, November 21. The assembly was addressed by Professor C. F. Eiselin, professor of Semitics in Northwestern University, on "The Rediscovery of a Lost Civilization" (Babylonia). The speaker exhibited some original tablets and a few replicas, one of which bears the Babylonian account of the Deluge.

Professor John A. Scott, president of the club, announced that Mr. Walter Leaf of London had been expected to be present at this meeting, and read several letters from Mr. Leaf, in which the latter expressed his deep regret that he was detained by business growing out of the European war, and that his visit to America was thereby indefinitely postponed. He expressed an ardent hope, however, that the plan might be carried out in the future.

The next meeting will be held on February 13, 1915. Professor Paul Shorey, of the University of Chicago, will be the speaker.

The club numbers about seventy-five members.

Lewis Institute.—The first meeting of the Classical Club of Lewis Institute for the year 1914-1915 was held Tuesday, October 27. Professor F. J. Miller, of the University of Chicago, very kindly read to us from his translation of Ovid's *Metamorphoses* which he has prepared for the Loeb Classical Library. He discussed some of the leading motifs, such as those of Change, Love, and Personification of Abstractions. The vivid descriptions of Ovid combined with the fluent language of his translator gave us a lasting impression of the style of the great poet.

Our second meeting for the quarter was held Thursday, December 10. The dialogue "The School Boy's Dream" was given after the opening song, "Milites christiani." Then a male quartet sang "Pauperem canem!" the words of which were borrowed from the Lawrence Latinist:

"Perdidi canem! Quis vidit Bow-wow?
Pauperem canem! Bow-Wow-Wow-Wow."

The patricians, or upperclass men, elected their consuls, praetors, and censors and the plebeians, or beginners, their tribunes, quaestors, and aediles.

While the returns were being counted a Hindoo student sang an East Indian lullaby in Sanskrit. The pleasant hour's program was brought to a close with "Gaudeteamus igitur."

Iowa

The Latin Teachers' Round Table of the Iowa State Teachers' Association, November 5, 6, and 7, was, as has been usual during the past few years, largely attended. About 150 were present and many participated in the discussions. The following program was presented: "Latin in the Seventh and Eighth Grades," Miss Mary Frances Jones, North High School, Des Moines; "Adequate Preparation for Teaching High School Latin," Frederick M. Foster, State University of Iowa; "The Study of Grammar in Connection with Caesar," Miss Verona Calhoun, Manson High School; Address, Harvey Ingham, editor *Register and Leader*, Des Moines; Vital Topics: A series of three-minute "Round Table" talks. Teachers are invited to send to the leader in advance of the meeting questions they would like answered, or topics they would like discussed, that he may give the speakers proper notice.

A very noteworthy feature of the program was the address of Harvey Ingham, editor of the *Register and Leader*. Mr. Ingham is one of the best known and most influential editors in Iowa, and his address was a most vigorous and inspiring defense of classical education as contrasted with a merely "practical" training. It is hoped that at least the substance of this address may soon appear in print.

The Auxiliary Section of the Classical Association of the Middle West and South, which is now a fixed feature of the Round Table, was productive as usual of a harvest of added memberships.

The annual meeting of the Iowa State Hellenic Society was held in Des Moines, November 6, in conjunction with the meeting of the State Teachers' Association. An interesting paper on some applications of Plato's philosophy to present-day problems was read by Mrs. Frank I. Herriott, of Des Moines, and discussion followed on various topics. Officers were elected for the ensuing year as follows: President, Professor C. H. Weller, Iowa City; Vice-President, Principal W. C. Van Ness, Denison; Secretary, Professor W. S. Ebersole, Mt. Vernon; Treasurer, Professor Joanna Baker, Indianola; additional members of the Executive Committee: Dean Sherman Kirk, Des Moines, Professor E. B. T. Spencer, Grinnell, Professor William Benson, Cedar Rapids.

Simpson College.—A feature of last year at Simpson College was the presentation of the *Captives* by the Latin Department, under the direction of Professor Mary Olive Hunting. An English translation made by students of the Latin department was used. The parts were all assigned to girls. The department was indebted to Professor Hains of Wabash College for most of the costumes, and to Professor Denney of Drake University for the scenery. The actors were trained by Miss Julia Haymond Watson of Des Moines, and the music was composed by Professor Herbert A. Harvey of Simpson College.

Much ingenuity was employed in making the scenes realistic. The captives' chains, for instance, were borrowed from local hardware stores, and the manacles and anklets from the county jail. The audience was large and appreciative.

The State University of Iowa.—Dr. F. M. Foster of the Latin Department of the State University of Iowa has been promoted from instructor in Latin to assistant professor of Latin.

Nebraska

At the Latin Section of the Nebraska State Teachers' Association held at Omaha November 5, the following program was given: "The Classics and the Teacher of English," Professor Philo M. Buck, University of Nebraska; "An Associational Vocabulary, Its Nature and Uses," Dean Walter N. Halsey, University of Omaha; Discussion led by Rev. F. D. Tyner, University of Omaha; "Latin: A Live Factor in Mental Insurance," Miss Susan Paxson, Omaha; Discussion led by Miss Gertrude Gardner, Kearney Normal School; General Discussion, "Ways and Means of Furthering Interest in Latin."

A number of Sabin charts were displayed in one of the classrooms.

New England

The Western Massachusetts Section of the Classical Association of New England held its annual meeting at Northfield Seminary, East Northfield, on November 7. The following program was given: Address of Welcome, Principal Charles E. Dickerson, Northfield Seminary; "A Trip to Horace's Sabine Farm" (illustrated), Professor Elizabeth H. Haight, Vassar College; "The Roman Factory System," Professor F. Warren Wright, Smith College; "Some Children in Greek Literature," Professor Mary Gilmore Williams, Mt. Holyoke College; "The Figure of Poverty in the Greek World," Professor Sherwood O. Dickerman, Williams College; "Enjoyment of the Classics," Professor Herbert P. Houghton, Amherst College.

Mount Holyoke College.—At the November meeting of the Mount Holyoke Classical and Archaeological Club, Miss Caroline Galt, assistant professor of archaeology, gave an illustrated lecture on "A Month in Sicily."

The Connecticut Section of the Classical Club of New England met at the High School, Hartford, on Saturday, December 5.

New York

Hunter College.—The Classical Club of Hunter College celebrated its tenth anniversary on October 3 by a luncheon, followed by an interesting program of music and addresses. The *Bulletin*, the college weekly, printed a special classical edition, containing a paper on "Latin in the Early College," by Professor B. B. Davis, and an article by President-Emeritus Thomas Hunter, LL.D., on "The Curriculum," with special reference to the position of Latin and Greek. The Club program for the current year is: October 2, Decennial Celebration;

November 6, "Pliny at Lake Como" (illustrated), Professor W. B. McDaniels, University of Pennsylvania; December 4, "Horace's Sabine Farm" (illustrated), Professor Elizabeth H. Haight, Vassar College; January 8, Papers by members of the Club; February 5, "The Athenian Democracy," Professor W. K. Prentiss, Princeton University; March 5, "*Dido: A Dramatization of Aeneid iv*" (in Latin), Hunter High-School Classical Club; April 9, subject announced later; May 7, social meeting and election of officers.

Ohio

Columbus.—The Columbus Latin Club held its first meeting of the current year November 7. There were forty-two members and guests present. Professor Samuel Carroll Derby of the Ohio State University was the principal speaker of the evening. He read a paper on "Archaeology and the Secondary School," in which he gave the results of his study last year in Italy. Two corollary reports had been prepared for the meeting, one by Miss Augusta Conolley and another by Mr. H. C. Marshall. The first gave a comprehensive account of the material available for secondary-school work in the Metropolitan Museum in New York City. The second treated in like manner the Field Museum and the Museum of Fine Arts in Chicago.

Rhode Island

Brown University.—During the autumn and winter of 1914-15, as a part of the celebration of the one hundred and fiftieth anniversary of its foundation, Brown University has announced a series of lectures by seven eminent scholars from our own and foreign countries. The two lectures representing the classical field were given by Professor Paul Shorey of the University of Chicago, on "Interpretations of Greek Literature and History," and "Latin Poetry and European Culture."

Book Reviews

P. Cornelii Taciti Dialogus de Oratoribus, mit Prolegomena, Text, und Adnotatio Critica, exegetischem und kritischem Kommentar, Bibliographie und Index Nominum et Rerum. By ALFRED GUDEMAN. Second, complete, newly edited edition. Leipzig: Teubner, 1914. Pp. viii+528. 8vo. M. 14.

Just twenty years ago (*eheu! fugaces*—) Dr. Gudeman issued through Ginn and Company, Boston, his massive and learned first edition of the *Dialogus*, and followed it four years later with an excellent smaller edition for ordinary class use (Allyn & Bacon). Since that time he has shown by further publications that his interest in the problems of the *Dialogus* has not waned. It now culminates in a second edition, with the illustrative matter in German instead of in English. This change of language is to the advantage of the usefulness of the book. Every American classical scholar reads German, and is acquainted with German publications in his field. A happily increasing number of British scholars do likewise, though as good Britons are now reported to have anathematized and boycotted German music, they may do the same hereafter for German scholarship. But many Germans understand English imperfectly, and—sometimes perhaps a bit haughtily (is it a trait of their fatal militarism?—) decline to go outside their own language or their own country for ideas. Moreover Dr. Gudeman's present German appears to the reviewer to be rather more pleasantly restrained and disciplined than his earlier English. Possibly here we have a beneficent trace of militarism.

But this second edition is by no means a mere translation into German from the first. It is completely revised and rewritten. The author does not appear to have changed any of the more material views expressed by him twenty years ago, but he has refounded and strengthened the support of some of them. But, as they have been so long before the world, they need not be reviewed here. The writer of this notice finds the views themselves, and usually the arguments in their support, convincing.

Some condensation by omission of unnecessary if not irrelevant material has been carried out, but the book is still a large one. The text of Tacitus, with its voluminous *adnotatio critica*, occupies but forty pages out of a total of 536. This may cause grief to a certain sort of professed students of classical literature, but the reviewer thinks the matter justifies the bulk. He would even have liked to see a fuller index to the notes; for some of them that appear to him of use for independent reference are modestly disregarded in the index.

E. T. M.

Manuel des études Grecques et Latines. By L. LAURAND. In eight fascicles (two published). Paris: A. Picard, 1913 ff. Fr. 1.50 each.

M. Laurand is no mean scholar, but it is doubtful whether this book, judging from the first two parts (Greek geography, history, institutions, and literature), will be of much use this side of the channel. It is not of the character of, for example, the companions to Greek and Roman Studies, but a sort of *repetitorium*, as if for memoriter work, with an attempt at condensation into individual, easily swallowed tablets. The history is chiefly a chronological outline; the literature a neatly classified set of formulas. All is very well done after its sort, as might be expected from the person and nationality of the author; but it is so strictly desiccated! Perhaps, after all, doctorands may find it useful as a cram-book. It is reported that some such desperate souls have even dared an attack on Freund's *Triennium Philologicum*. At any rate, M. Laurand will be a more attractive guide. But Socrates in one brief page and two remarks! It is too painfully like an examination paper. Granted, indeed, that we should die of the shock, if any of our students could write such examination papers.

E. T. M.

Collected Literary Essays, Classical and Modern. By A. W. VERRALL. Edited by M. A. BAYFIELD and J. D. DUFF. Cambridge: University Press (Putnam, New York), 1913. 10s. 6d. net.

It is now two years and more since Verrall fearlessly surrendered to that death which for fifteen years he had so bravely and cheerfully confronted. As we peruse the two volumes of his miscellanies—this, and the other already noticed in the *Classical Journal* (IX, p. 229)—that his devoted friends have collected and published or republished in his memory, we seem yet to be lingering at the graveside of that bright spirit. It is no time to be haggling over details of criticism and careful evaluations of his achievements. He would doubtless not quarrel with us were we to dissent from the most ingenuous of his new readings and interpretations. He himself was wont to say, so one of his pupils tells us, that he was as likely to be wrong as right. But the lively stimulus that he instinctively rather than artfully communicated to his hearers is certified to by even the paradox of the feelings they expressed about him. "I don't think we believed very much what he said. . . . But he made all Classics so gloriously new and living." But another, "I was usually convinced by everything, and always felt at least that, if Verrall's own theory was not certain, at any rate all the others were impossible." That is the main point: he gave himself with frank and honest enthusiasm to his theme, not trying perversely to propound a new hypothesis, as some less original

minds are prone to do in order to create belief in a power they do not possess, but diving deep down into difficulties that really do exist, and educating fresh ideas through the persistent activity of his mind as well as its originality. Sometimes, indeed, his very subtlety led him after a will-o'-the-wisp. I cannot help thinking that an amusing incident of his student years was somewhat prophetic of his more mature traits, as the boy is father of the man:

"He had to translate a passage from Tacitus in which Tiberius is described as doing something *Rhodo regressus*. These words he rendered by 'on his return to Rhodes,' and added two marginal notes, the first explaining and endeavoring to justify the use of *Rhodo* for *Rhodum*, and the second explaining how Tacitus came to speak of Tiberius as having done after his return *to Rhodes* what it was common knowledge that he did after his return *from Rhodes*. Not till he got back to his rooms did it occur to him that it would have been simpler to write *from* in his translation!"

The memoir (with portrait) prefixed to the volume is a loyal panegyric from the first of the two editors, and is accompanied by a commemorative address by Professor J. W. Mackail. The essays that follow are especially adapted to the reading of even the non-classicist. They give us examples of Mr. Verrall's variety of theme and unity of mental character, ranging as they do from facile studies of Martial ("A Roman of Greater Rome") and Propertius ("An Old Love Story") through Dante to minute and subtle analyses of English style ("The Prose of Walter Scott") and a keen and penetrative judgment of a novel by Meredith ("Diana of the Crossways"). We must not forget that in losing the classical scholar we have also lost the first incumbent of the King Edward VII professorship of English literature at Cambridge. It is a distinction of English culture that one man could so worthily fulfil both functions.

Verrall will live in memory for the suggestiveness of some of his views, but more for the vividness of his personality and the intensity of his devotion to the things of the spirit. After all it is the race that counts, not the goal.

E. T. M.

East Christian Paintings in the Freer Collection. By CHARLES R. MOREY. (University of Michigan Studies, Humanistic Series, Vol. XII.) New York: Macmillan, 1914. Pp. 86. Plates XIII.

Among the manuscripts secured in the East by Mr. Charles L. Freer, of Detroit, are some interesting miniatures from ecclesiastical manuscripts. Two of these are from a manuscript of St. John Climacus, one representing the saint himself seated writing, with the convent of Mt. Sinai in the background, the other showing the ladder ($\kappa\lambda\mu\alpha\xi$) of monastic virtues which gave the saint his name, and below it the saint and a glimpse of the convent tower. The occurrence of the name "Theoctistus the monk" at the foot of

this leaf leads Professor Morey to identify the manuscript from which it comes as the work of the well-known scribe of that name who was connected with the Monastery of St. John the Baptist at Constantinople between 1127 and 1133. The facsimile on which this identification is based is not wholly convincing, as its hand seems to present as many contrasts with the Freer leaf as resemblances, but the date seems probable enough. The preposition before *οἱ πάνοις* in the second line of this leaf is *ἐις* not *ἐν* (p. 26; cf. Fig. 14, l. 7), and *καὶ πός* "Opportunity" (p. 6) is clearly an inadvertence.

The most notable of Mr. Freer's miniatures, however, are a series of eight preserved on five leaves from a Gospels manuscript. Two of these are portraits of the evangelists Mark and John, accompanied by their emblems; the others represent the "Descent from the Cross," the "Descent into Hell," the "Convincing of Thomas," "Christ and the Holy Women," the "Madonna and Saints," and "Two Saints." This very unusual group of pictures Professor Morey assigns to the latter half of the twelfth century and discusses with great learning and intelligence.

Nine of these pictures are exquisitely reproduced in color facsimiles which add greatly to the value of the work, for students of paleography and Byzantine art. The lists of *κεφάλαια* (Professor Morey constantly prints it *κεφάλεια*, which is not the way of the manuscripts) for Mark and John need hardly have been printed in full (pp. 31, 32), as they are of common occurrence and accessible in handbooks such as von Soden's (I, 407-9).

Professor Morey concludes with a discussion of the Freer paintings on the covers of the Freer Gospels. He now assigns them to the first half of the seventh century. Excellent uncolored reproductions of these covers with kindred material enrich this discussion. The whole book is a delightful monument of both art and learning.

E. J. G.

UNIVERSITY OF CHICAGO

The Principles of Greek Art. By PERCY GARDNER. New York: Macmillan, 1914. Pp. xvii+352. \$2.25 net.

This work is called by the author an "enlargement" of his well-known *Grammar of Greek Art*. Fourteen of the twenty-one chapters have been "mostly rewritten"; chaps. iv and xi are "quite new." The bulk of the book has been increased by about one-third and there are twenty-five new illustrations.

I note the subjects of some of the more important chapters, and quote, or summarize, some of the author's remarks and conclusions. Chap. i is called after the older work, "The Grammar of Greek Art." The author still considers the Minoan-Mycenaean art as practically a negligible factor in the history of Greek art (p. 5). A new feature is the section on the "sources of our knowledge." In an interesting note (p. 11) Furtwängler's attempt to deter-

mine the styles of Greek artists on the basis of the study of Roman copies is severely criticized: "His *Masterpieces of Greek Sculpture*, for all his learning and ability, is largely built on shifting sands." This is going rather far, I think, but I find that Michaellis expresses much the same opinion (*Century of Arch. Disc.*, p. 307). Chap. ii, "Ancient Critics on Art": "Art criticism requires a reflective and self-conscious attitude which is foreign to the Greek genius" (p. 32). Chap. iii, "The Greek Temple": good, but not altogether satisfactory. The curves are referred to as "optical corrections," but no explanation of the phrase is given. Chap. iv, "The House and Tomb": the house receives but scant attention, but the section devoted to the tomb is interesting and felicitous in expression: "On none of these monuments is there any attempt at portraiture"; "There was current a feeling with which we may well sympathize, that in dying a man or a woman was loosed from the defects of individuality, and made part of the larger spiritual life" (pp. 67-68). Chap. v, "The Formation of Artistic Types": important new features here are the discussions of the "synthesis of beauties" and of Brücke's theory of the "accumulation of beauties." Chap. vi, "The Types of the Gods." Chap. vii, "Frontality in Greek Art": an excellent presentation of the theories of Lange and Löwy. Students will find little that is new to them in chaps. viii and ix which deal with sculpture in general. Chap. xi, "Portrait Sculpture": "The series of Greek portraits stand in relation to ancient art in much the same position as do the biographies of Plutarch to ancient history." The author denies realistic portraiture even to the Hellenistic artists. "The fine portraits of later Greece are not so much precise transcripts of individual models as due to a combination of a keen realization of types, combined with a love of rendering realistic detail" (p. 180). Chap. xxi, "Naturalism and Idealism in Greek Art."

There is much in the book to provoke adverse criticism. One finds questionable statements, dogmatic judgments that require qualification, and curious omissions. Some of these appear, I think, in the preceding and following paragraphs. I note a few others. It has by no means been proved that the Mycenaean peoples were not of Greek stock (p. 5). "The elements out of which Greek art arose were taken rather from the Phoenicians [our old friends again] and the peoples of Western Asia," etc. (p. 5)—no word of the Egyptians. In discussing the classes of vases (chap. xiii) the "Ionic" class is ignored. The author reaffirms his old judgment in regard to Greek painting: "On the whole Greek painting through *all* its history must, so far as we can judge, have shown the same qualities as Greek sculpture" (p. 209) [the italics are mine]. I gain a somewhat different impression from Hellenistic paintings and mosaics.

If I may venture on a general criticism, the author's whole attitude is a little old fashioned, a little too "classical." His interest and appreciation tend to wane in proportion to the distance of an object from the sacred fifth and fourth centuries. Thus he is unjust to the great art of Egypt; he says, "To us it is dead" (p. 72). He underrates the affinities of the Minoan-Mycenaean

art to Greek art. But the geometric ware is "Greek." So he says of it: "One feels its ethical and racial superiority to the facile luxuriance of the Mycenaean age" (p. 74). It requires some keenness of perception to detect this superiority. And he leaves Hellenistic art to a great extent out of his account.

Nevertheless, Professor Gardner has presented us with a valuable gift. Books of this character by trained archaeologists are rare, the books that attempt to handle "principles" have come too often from authors who are stronger in enthusiasm than in knowledge. And this work has many merits. Advanced students will often find it suggestive and helpful, while the undergraduate will close it with a sense of definite acquisition. For the author never allows himself to be beguiled by the nature of his subject into giving his readers rhetoric instead of ideas and information.

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Clio Enthroned. A Study of Prose-Form in Thucydides. By
WALTER R. M. LAMB. Cambridge: University Press, 1914.
Pp. xv+319. 10s.

The lover of Thucydides cannot but feel a slight tremor of apprehension when he finds in the introduction to a three-hundred page volume on the historian's "prose-form" these words: "His artistic effort shows him to have reached only that stage of imperfect skill which invites and permits analysis." Fortunately this apprehension is not realized, for Mr. Lamb's analysis is not unkind nor are his conclusions radical. The result of his investigation, in brief, is that Thucydides, with his earnest zeal for the truth, keen analytical interest, "severely critical judgment," and "certain fine abilities beyond those that are merely to be termed intellectual," was able to make use with sobriety and taste of the "formal precision" of Protagorean diction and the graceful devices of Gorgias, of personification and occasional rhythmic intonation, in order to realize his ambition of giving to the world an accurate, philosophic history which should be at the same time "a permanent work of art."

It is not unlikely, as Mr. Lamb maintains (pp. 8 ff.), that the historian's original plan was modified and extended as his work progressed, but that even at the first he intended his history to be a bare military record may be doubted. His choice of the annalistic method proves nothing. It is sufficiently accounted for by his desire to achieve chronological exactness (i. 97. 2; ii. 1). As regards the digressions in which Mr. Lamb sees Thucydides' "pride of knowledge at odds with formal unity," probably neither the historian nor his readers ever dreamed of the trouble that these interesting episodes were to cause the "modern dissector." They are sufficiently motivated by Thucydides' general habit of inquiry. In our own time even the most austere scholarship occasionally yields to the temptation to correct an error of vulgar opinion or supply the

omission of a predecessor on some point not strictly pertinent to the main topic, though our violations of "formal unity" are tucked away neatly in footnotes. Again, the somewhat diffuse justification of the length of the speeches (pp. 22 ff.) seems scarcely necessary in the light of Thucydides' own statement of their intent (i. 22. 1), which Mr. Lamb regards as a "rather uneasy confession." The affirmative argument of the first chapter is followed by discussion and rejection of the "mythistoric" thesis of Cornford and an interesting study of the natural bent of Thucydides' mind and the influence upon it of his surroundings and the tendencies of his time.

Having laid this foundation, Mr. Lamb proceeds to a painstaking examination of the specimens of "narrative prose" which may reasonably be expected to throw some light upon the style of the history. While the chapter directs attention to some interesting parallelisms, it is rather more exhaustive than is commensurate with its somewhat axiomatic conclusion, that periodic prose was still in course of development and that the period is found in the history in a still imperfect form. An even longer and more detailed discussion of the "development of rhetoric" contains not a little for which the literature of the subject might better have been cited in an investigation of this kind. But here and there are sentences, or even pages, whose charm and brightness lend interest to matter that is by no means new, as the account of Gorgias' advent in Athens (pp. 153-56). A short and suggestive chapter on the Melian dialogue brings us to a lengthy and sometimes far-fetched discussion in which the occasional personifications of Thucydides are defended against the "mythic" paradox, and the chief line of investigation is closed with a study of the historian's "deliberate though spasmodic attention to rhythm."

In a chapter on interpolation, a note of caution is sounded which is even now not untimely, and Mr. Lamb's general principle of textual criticism is an advance in the direction of soberness in emendation. But there is danger that even so liberal a standard as the critic's idea of Thucydides' "occasional as well as his general artistic intention" may be too conscientiously applied. In his conclusion, Mr. Lamb calls attention to the shortcomings of translations—with especial reference to Jowett—and suggests models, drawn for the most part from the writers of the seventeenth century.

Mr. Lamb's arguments and discussions are lengthy and include a great deal that is not strictly necessary or has been adequately treated by others. His style is at times ponderous, diffuse, almost obscure, with an apparent striving for effect in which he is not always so fortunate as when he speaks of the history as "a subtle presentation of the nervous Hellenic world" (p. 51), or says that Gorgias "split a thought into two halves, polished each half with a distinctive word, and tied them up again with a jingle" (p. 71). But the study contains much that is interesting and good. In addition to what has been noted in the course of this review, especial mention may be made of the recurrent polemic against the "mythistoric" thesis, an apology for the eighth book (pp. 61 ff.), remarks on Thucydides' probable reception of the Sicilian

rhetoric (p. 71), a sketch of the historian's contemporaries (pp. 117 ff.), and a soberly drawn picture of Protagoras (p. 126).

A few minor points suggest doubts. On p. 79, it may be questioned that Thucydides means to attribute to the populace exactly the train of thought sketched by Mr. Lamb. Alcibiades' criticism, at Sparta, of the extreme democrats (p. 81) is hardly to be taken as evidence that he had ever really professed to belong to the "moderate democracy." On p. 145, the compliment passed upon Prodicus by Aristophanes seems, when read in its context, to be of doubtful sincerity. The statement (p. 198) that Thucydides praised "the government of the Four Hundred" would be difficult to prove from the text. Perhaps it is but an inadvertent confusion of the correct statement on page 64.

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The Birds of the Latin Poets. By ERNEST WHITNEY MARTIN.
Stanford University, Cal.: Published by the University, 1914.
Pp. 260. \$1.00.

A regrettable characteristic of modern education is its division into isolated compartments. The subjects most remote from the business of everyday life suffer the most from this isolation. The classics particularly, if they are to retain their place, must establish a vital interrelation with other more popular studies. Professor Martin's *Birds of the Latin Poets* is a book which contributes its modest quota of evidence toward proving this vital interrelation. Its appeal is threefold—to the classicist, to the student of American literature, and to the naturalist—I might rather say fourfold, for any book which successfully combines several fields will have all the more attraction for the layman who is specialist in none.

The plan of the book is as follows. After a brief general preface, the birds are taken up in alphabetical order by their Latin names. Under each bird we find, first, a discussion of the scientific identification and the nearest American parallel; second, references to and excerpts from the Latin and American poets, excellently arranged to bring out contrasts and similarities. (It is devoutly to be wished that the information here set forth may help either to elucidate or to ban forever the *British* common names of animals and plants found in our lexica and editions of authors: *vide* stare, witwall, fieldfare; prawn, turbot; mallow, panic, rape, spelt, rockets.) Three appendices, a bibliography, and an index of Latin citations conclude the work.

As regards the citations from American poets, I should make the following suggestions: (1) The references should be more specific. Does it not savor of formalism to refer to the Roman poets by author, work, book, and line and to the American poets by author alone? Why, when the author already has done the work, should the reader have to waste time locating "The eagle was

always the friend of the sun.—Holmes," or "The hawk sailing where men have not yet sailed.—Whitman"? (2) Two more indices are needed, one of citations from American poets and the other of American bird names (distinguishing between those appearing in the quotations and those brought forward in the discussion of parallels).

I realize that the problems of identification are the most difficult of all in this field, but I must protest against even the suggestion of approximating the nightingale and the whippoorwill. Both sing at night, but the call of the whippoorwill, though in a sense wild and beautiful, can hardly be called melodious (pp. 3 and 125). *In re* "Halcyon" and "Halcyon days," though the poets have contributed to the identification of ancient *alcyon* and American kingfisher, the reader should be more forcibly reminded of the fact that our kingfisher is neither seabird nor sweet singer (p. 17). "Cornicula=blue-jay" (p. 67) is not a happy parallel, in connection with the fable of the borrowed plumage as quoted from Horace. The blue-jay is one of our handsomest birds and needs no borrowed plumage (see *graculus*, p. 99). The cuckoo is not our harbinger of spring (p. 82); in New York and New England the robin and bluebird arrive in February, the cuckoo not until May. The owl (Roberts) and the white-throated sparrow (Mace) are out of place (p. 91) as illustrations of trumpeting. As for the hoopoe (p. 95), it might be well to ascertain the closest American parallel in appearance. For *fringillus* (p. 96) finch is too general, indigo-bird too specific, linnet not American; and Higginson's reference to "yellow finches" belongs under *acalanthis* (goldfinch). Coot (p. 97) is ambiguous. The use of the term sea-eagle (p. 109) might easily lead to a confusion of those sworn enemies, the bald eagle and the osprey or fish-hawk. It is unfortunate (p. 148) to associate the falcon, boldest and noblest bird of prey, with the carrion-eating buzzard. The screech owl and saw-whet (p. 153) should be changed to the horned owl and the barred owl, if parallel to the bird which cries (in Latin) "tu-tu." The kinglet and kingbird (p. 197), being identical with *regulus* in name only, should be differentiated from the wren, which is the true American parallel. Bleeker's poem (p. 199) refers to the flight-song of the woodcock, at which time its actions resemble the skylark's, though the song is not melodious. Cawein's poem (p. 200) is not apposite: cannot an American bird be found which is "turpis figurae"? The identification of the *strix* (p. 200) will have to be reconsidered. Professor Oliphant (*TAPA*, XLIV, 133 ff.) makes out an excellent case for the bat—always a bird in folklore. The English starling (p. 203) is now naturalized in New York and Pennsylvania and bids fair to become as notorious as the English sparrow; if it continues to spread, no American "parallel" will be needed. In regard to the Stymphalian birds (p. 206), do not the passages from Servius and Hyginus suggest a bird rookery—a rainless coast or desert island, covered with guano?

The excerpts from the Latin poets seem to be comprehensive. It may be questioned, however, whether the insertion of quotations from Oppian and Plutarch in a modern Latin prose translation is justified in view of the fact

that the author announces with regret (Preface, p. 1) the omission of "sources and parallels from Greek literature." The references to *Aes. Fab.* on pp. 38, 108, 119, 140, 150, 167, 174, and to Albertus on p. 11, are inadequate.

I have noted no serious misprints.

Throughout the country popular nature-study is on the increase. Professor Martin's book may help to infuse some of the freshness of outdoor observation into a dull hour of "parse and pass on." Those who read and enjoy John Burroughs, Thompson-Seton, Roosevelt, and Maeterlinck may well pause for a moment in their translation of Vergil or Lucretius to discuss the ancient and modern appreciation of nature; *The Birds of the Latin Poets* will help. It should be in every school and college library.

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Foreign books in this list may be obtained of Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City.

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HARRY, J. E. *The Greek Tragic Poets.* Emendations, discussions, and critical notes. Cincinnati: University of Cincinnati Press. Pp. 254. \$2.00.

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